THE MOVIE MAGAZINE

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The Stuntmen Are the Heroes in

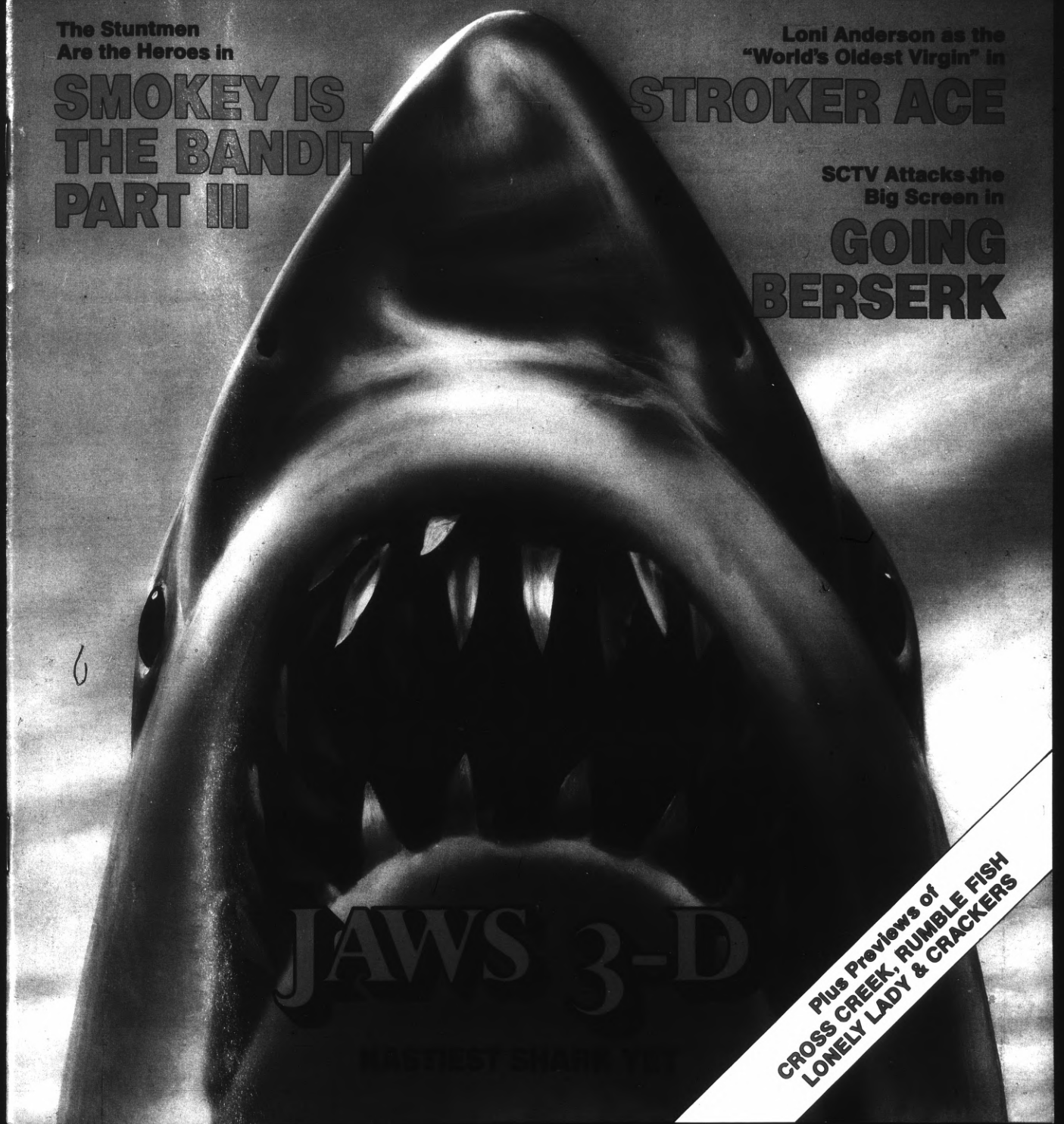
SMOKEY IS THE BANDIT PART III

Loni Anderson as the "World's Oldest Virgin" in

STROKER ACE

SCTV Attacks the Big Screen in

GOING BERSERK



JAWS 3-D

Plus Previews of CROSS CREEK, RUMBLE FISH LONELY LADY & CRACKERS



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PREVIEWS
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OUR COVER
Gary Meyer painted the toothy shark.





***Dennis Quaid (left) hits the beach in* Jaws 3-D, *while Loni Anderson (right) prepares for the worst in* Stroker Ace.**





Cross Creek *stars Mary Steenburgen and real life husband Malcolm McDowell (above) as writer Marjorie Kinnan Rawlings and her editor Maxwell Perkins; John Candy and friend (right) in a desperate moment from* Going Berserk.

THE MOVIE MAGAZINE

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letters

After reading Steven Barnes' splendid preview of *Eddie Macon's Run* in *The Movie Magazine*, I am heartbroken that you failed to mention the fact that the movie was based on the best-selling novel written by my husband, James McLendon, who died of cancer last March 12, at the age of 40. The movie production was begun just one month after his death. He knew that John Schneider was to play Eddie, a character fashioned after himself; however, he did not know about Kirk Douglas.

The novel, if you read it, is a story of our family, so naturally I am prejudiced to its merit. To see this novel made into a movie was one of Jim's fondest dreams; how sad it is that he won't be here with the three children and me to see it on March 25. The little boy in the film is patterned after my son, Ian, and the girl in the novel (but not the movie) is my oldest daughter Stacey. Caitlin was a mere 2-year-old when the novel was written and was not included in this particular novel, but her father did write a children's book titled *Caity Kitty Kat* just for her before his death.

I particularly liked your assessment of the chase scene in the downtown streets of Laredo. I was with Jim when he did the research for this part of the book and we certainly got some stares when he was able to convince the police officer that it was absolutely necessary for him to take us down a one-way street at high speed so he could write it *exactly* as it was. He was a perfectionist in everything he did. When he was researching *Deathwork*, he had himself strapped in the electric chair for 2 hours in order to get the feel, the smell, the total picture.

Ann R. McLendon
Blowing Rock, NC

I was very surprised to hear nothing of John Cleese's classically hysterical series *Fawlty Towers* in the article "Monty Python Tells Us the Meaning of Life" (Volume 1, No. 2). In my opinion, *Fawlty Towers* is one of the greatest testimonies to Cleese's ability as a comedian and a comedy writer. Monty Python is funny, too, but somehow it doesn't have that blithe carelessness bordering on panic that Basil Fawlty had.

Misy Kester
Gainesville, FL

Many thanks for Zan Stewart's informative and well-written article on the talented Anthony Perkins and the upcoming movie, *Psycho II*, in which he will be starring. As an avid fan of the seemingly defunct thriller genre, I am eagerly awaiting the sequel to *Psycho* — a true masterpiece in its own right. Because of the talents involved in this new production, I expect a suspenseful thriller of comparable merit. The American public is in dire need of a respite from the so-called "thrillers" of today, which are actually (for the most part) poorly acted, written, and directed movies with virtually non-existent plots, and enough blood and guts to repulse the most tolerant movie-goer. I hope my expectations will be met because I am tired of squandering my money on garbage.

Suzanne Schlosberg
Sherman Oaks, CA

Burt & Loni!

Fast cars! A blonde virgin! And a great chicken suit!

BY ZAN STEWART



The good old boys on the NASCAR racing circuit such as Cale Yarborough and Richard Petty may joke about their sport in TV commercials, but when the call, "Gentlemen, Start Your Engines," is heard, the laughs stop and it's business all the way to the checkered flag.

The team of Burt Reynolds, director/writer Hal Needham, co-writer Hugh Wilson and producer Hank Moonjean have found the smell of grease and gasoline and the roar of 500 h.p. engines a perfect subject for parody. *Stroker Ace*, the sixth collaboration between five-time box office leader Reynolds and director-stunt coordinator Needham, is a light-hearted spoof of the behind-the-scenes shenanigans on the NASCAR (acronym for National Association of Stock Car Auto Racing) circuit. The film (based on the novel *Stand on It*) was shot on location at many famous tracks, such as the Daytona International Speedway in Florida and the Darlington Raceway in South Carolina, and features such top drivers as Yarborough, Neil Bonnet, Benny Parsons and Harry Gant in cameo roles.

Here's the story: Stroker Ace (Reynolds) is a leading driver. When he loses his contract with one sponsor, he is quickly signed to another by Clyde Torkle (Ned Beatty), a rotund fried chicken king. The consequences are horrendous. Accompanied by his sterling mechanic, Lugs (Jim Nabors), Ace hits the race track and the publicity trail, all in the name of Torkle, who has dubbed Ace "The Fastest Chicken in the South." Ace and Lugs spend most of the picture blazing around banked ovals or trying to loosen the hold of Torkle's legal visegrips.



Bringing welcome female relief into this male-dominated world of bolts and the nuts who tighten them is Pembrook Feeney, played with freshness and no small amount of skill by Loni Anderson. Known to TV audiences for her role as Jennifer, the bright, sarcastic blonde on *WKRP in Cincinnati*, Anderson here makes her feature debut as Feeney, Clyde Torkle's naive, girlish publicity director who eventually lands in Ace's camp, and arms.

Immediately prior to the six-week location shoot on *Stroker Ace*, Anderson finished *Country Gold*, a made-for-TV film where she played a country music superstar. It's no surprise, then, that the sequel to the character of Feeney wasn't exactly a snap. "First of all," Anderson comments, "it was a challenge because Pembrook is the sweetest person who ever lived. Imagine, the world's oldest living young virgin, a virgin in her thirties. On *Country Gold*, I played a very tough, knowing, worldly kind of woman and then I had to slip right into this unknowing, sweet, unworldly person. But I really enjoyed her, her softness and her vulnerability. It's nice to think that there's somebody like that around who's that sweet and untouched."

Director Needham was pleased with Anderson's portrayal. "It was a difficult part for a woman as beautiful as she is, difficult to play a virgin in her thirties," he said. "She handled it very well. A tough assignment." As an afterthought, he added, "People might think of Loni, because of the way she looks, as a typical 'dumb blonde,' but she's just the opposite, very intelligent."

Anderson has definite views on this subject. "I don't feel the 'dumb

(continued on page 18)



The nation's Number One Box Office Attraction for the fifth year in a row, Burt Reynolds (above) whirls around a few racetracks in* Stroker Ace *— when he's not pursuing luscious Loni Anderson (above left). Jim Nabors (below, far left) plays Lugs, Reynolds' mechanic, and Ned Beatty (see page 18) is the fried chicken king who forces poor Burt into that chicken suit. The action hits your local theaters on July 1.

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CRACKERS

BY ERIC ESTRIN

Screenplays have been written for stars before, and they've been written for directors, but the upcoming Louis Malle film, *Crackers*, is unusual in that it was written for a section of town — San Francisco's Mission District.

"I knew San Francisco pretty well because I'd been there a number of times," says Malle, the internationally acclaimed director who rose to fame in his native France with films like *Murmur of the Heart* and *Lacombe: Lucien*, before winning popularity in this country with the Oscar-nominated *Atlantic City*. "When we were looking for the right place to shoot — which we did even before writing the script — we fell in love with that district, which is sort of the barrio of San Francisco.

"The basis of the population is Latin American," Malle points out, "but it's really a very mixed group of people living there. There is a warmth and a sort of communal sense which is exceptional these days in a city. We absolutely wrote the script for that particular neighborhood."

For Malle, *Crackers* represents a chance to bring out into the open the wry humor which can often be found beneath the surface of his work. A comedy caper film in the tradition of the farcical *commedia del'arte*, its story deals with a quintet of bumbling social misfits who conspire to burglarize the safe of a local pawnbroker, played by Jack Warden *(The Verdict, Heaven Can Wait)*.

The pawnbroker Garvey, planning a trip to see his mother, has the foresight to hire a lanky local kid, Dillard, to set up an alarm system in his shop. But Dillard hooks up with a flashy black pimp and a taciturn Latino in an attempt to blow the safe while Garvey's away. The three are given direction when joined by an unemployed contractor, Westlake, played by Donald Sutherland, and his derelict pal, Turtle, played by Wallace Shawn *(My Dinner with Andre, Atlantic City)*.

Malle was first approached to make the film by respected veteran producer Edward Lewis *(Missing, Spartacus, Seven Days in May)*. After years of trying, Lewis had finally gotten the rights to remake an Italian comedy, *Big Deal on Madonna Street*, and he wanted Malle at the helm. "I told him no," Malle recalls, "because I was not interested in remaking pictures." But after thinking it over, the talented director relented: "I called him back and I said, 'Well, maybe there's a way to just use the original movie as a springboard and do something that would be relevant to things that are happening in America today," he says.

Lewis suggested some possible screenwriters, including Jeffrey Fiskin, whose *Cutter's Way* had impressed Malle. So Malle and Fiskin began a three-month collaboration — first scouting the Mission District for locations, then writing the script.

The flavor of the area comes through strongly on screen — from the large, colorful murals that adorn walls and fences, to the picturesque hillsides and Victorian buildings, to the area's traditional "low-rider" activity when streets are jammed with flashy cars boasting modified shock absorbers and blaring sound systems. The action was photographed by Laszlo Kovacs, whose work includes the pioneering *Five Easy Pieces; New York, New York;* and *Paper Moon*, for which he received an Oscar nomination.

Co-producing with Lewis is Robert Cortes in his filmmaking debut.

They rounded out Westlake's gang with Sean Penn, the stoned-out surfer from *Fast Times at Ridgemont High* and the juvenile delinquent in *Bad Boys*, as Dillard; Trinidad Silva *(The Jerk* and television's *Hill Street Blues)* as Ramon, the uncommunicative Latino; and film newcomer Larry Reilly as the pimp.

"In a way," Malle says, "each character represents a stereotype, but within each type you have all the possible variations. I'll give you an example: the character of a black pimp has been done many times before, but if you give this black pimp a five-month-old child that he's carrying around all the way through the story, then he's not a stereotype any more. So, they stop being conventional after five minutes of film."

This will be Malle's fourth American film, and all except the highly unusual *My Dinner with Andre* have dealt with an underclass of characters and a society in a state of flux. First, there was *Pretty Baby*, focusing on a house of prostitution in old New Orleans. Then came *Atlantic City*, concerning an aging gangster forced to cope with change. And now, after *Andre* (which was photographed almost entirely in a restaurant), comes *Crackers*.

"There's something I find very interesting in this country, especially compared to Europe, where people seem to be settled for life," Malle explains. "It's the fluidity of American society, and the fact that people are sort of drifting a lot.

"In this case, you have a motley group of people from all kinds of backgrounds," he says, "and they couldn't be more different. They come from the absolute extremes of American society. So in a sense, it's sort of the basic instability of the social structure here — people on their way up, people on their way down, people moving around constantly. That's something that, as a European, I find fascinating."

Malle says his move to New York in 1976 was exactly what he needed to revitalize his work. "I'm just very attentive and curious about things happening in America today," he says. "I think I'm getting to know this country pretty well from inside, but at the same time, I still think of myself as some kind of stranger. So I have this slightly different point of view of America. If I keep that difference, I think maybe it makes my work a little more interesting that way. I don't think it would be very interesting to me to become just another American director."

At this point, there seems to be little chance of that.





In* Crackers, *described by director Louis Malle (above, with Sean Penn) as "a comedy about unemployment," casting was crucial; "we were looking for the right chemistry."* Crackers *stars Donald Sutherland (near left) and Wallace Shawn (far left), as well as Jack Warden and comedian Irwin Corey. The film opens in October.

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SCTV Attacks the Big Screen

BY DAVIN SEAY

"I think what we're trying to do is take the best of what we know about comedy — what we all grew up with — and bring it to bear on the Eighties. That really covers a lot of ground, when you consider how diverse our interests and backgrounds really are. It's everything from Woody Allen to the Three Stooges . . . Bob Newhart to Bob Hope."

Joe Flaherty is trying his best to make some sense out of a patently nonsensical, abundantly absurd and consistently inspired approach to the fine art of making people laugh. An approach that has taken a sharp turn to hysteria in the new film, *Going Berserk*. If he's a little reluctant to subject the secrets of comedy to too fine a scrutiny, it's certainly understandable. Anything that works as well as Flaherty and friends' weekly television series SCTV — called, since its debut in 1976, everything from "the funniest, sharpest television program in the world," to "the fastest, smartest 90 minutes on TV" — should not be examined too closely. There's a delicate balance here, a chemistry and kinetic energy that has to be left alone to flourish and grow. If Flaherty knows why hilarity-hungry oddballs-in-arms everywhere have made *Second City TV's Network 90* a word-of-mouth video phenomenon, he's not telling, opting instead for some vague suggestions as to what it's not.

"It's not really satire," he allows, "because it's just too easy to sit back and take pot shots. And I don't think it's strictly parody either. What we try to do is create something new . . . to be funny in an original context. That's harder to do, but when it works there's the satisfaction of knowing you've made the rules. And broken them."

Making and breaking rules of comedy has become sort of a free-wheeling obsession for the alumni of the venerable Second City Comedy Troupe, which was first put on its feet in Chicago in the early Sixties (with a branch in Toronto added later) and has since produced a bumper crop of zanies and whackos from Dan Aykroyd and Gilda Radner to David Steinberg and current SCTV stalwarts John Candy, Eugene Levy and Joe Flaherty. Indeed, an inordinate number of Second City grads (Mort Sahl, Mike Nichols & Elaine May, etc.) have gone on to attain dizzying success, in the process defining for a whole new audience a completely contemporary kind of humor — fresh, informed and inventive.

It's only natural that, as Second City had made its transition from the stand-up comedy stage to the TV screen, the next inevitable step would be film. "We're always putting together scripts, trying out different writing teams," explains Flaherty from his dressing room in the Toronto television studio where the current SCTV cycle is being taped. "After SCTV started getting some attention, Universal came to us and offered the chance to do a movie.



John Candy stalks a banana, among other things (top), while veteran actor Pat Hingle (left — the one without a wig) is surrounded by some memorable faces in this bizarre comedy which opens August 12th.



n in Going Berserk

John and I sat down and came up with a treatment for *Going Berserk*. We were trying to come up with a vehicle to make the best use of the available talent."

The available talent, in this case, included some names already acknowledged as some of the brightest minds working in comedy today. Along with John Candy, Joe Flaherty and Eugene Levy is SCTV staff writer Dana Olsen, still aglow from a 1982 Emmy award for Outstanding Writing for a Variety Show. Canadian producers Pierre David and Claude Heroux next landed comedian/writer/director David Steinberg to cowrite and direct the film. Steinberg was a particularly apt choice for the job, having worked with both Candy and Flaherty on *The David Steinberg Show*, which aired in Canada in 1974-75.

"Everyone wants to direct," asserts Steinberg from the studio bungalow where he is busy on the final edit of *Going Berserk*. "I'm no different from anyone else, but I'm not that interested in making personal films. I'm after light comedies in which the director disappears and only the movie is present, so you don't see the director's hand everywhere. But what I really like is collaborating with people."

Collaboration is something of a hallmark for the SCTV family. "We really are an ensemble company," remarks Flaherty, "in the old-fashioned sense of the word. Even though on the TV show we mostly write our own material, we know that we're depending on the performing skills of the other members to pull off our conceptions. I think ensemble comedy is rapidly becoming a lost art and we tried hard to revive it in this movie as well."

According to the rampant on-set rumors that began circulating soon after *Going Berserk* began shooting, the cast was not so much concerned with reviving as *surviving*. Candy, for example, performed most of his own stunts. The rotund comic — known to millions by his SCTV alter-egos Johnny LaRue and Dr. Tongue — was alternately hung from his ankles out an office window, made to swim through a backlot swamp, tied by the feet and hoisted upside down over a nightclub stage and pummelled by sixty crazed matrons in a male strip joint.

Which should give one a pretty good idea of the tenor and tone of *Going Berserk*. "What we tried to do, I guess, was create caricature," says Flaherty, still trying gamely to explain the inexplicable. "We created a picture that was instantly recognizable and then twisted and exaggerated it."

If advance word concerning the alleged plot of *Going Berserk* is any indication, then Flaherty's comments have the ring of classic understatement. As best as anyone has been able to make out, the film revolves around a limousine driver and part time nightclub drummer (played by Candy). Betrothed to a congressman's daughter (Alley Mills) he is kidnapped, on the eve of his wedding, by a religious aerobics cult and brainwashed into assassinating his future father-in-law. Their motive is by no means clear, nor are subsequent scenes involving Dolly Parton and Elvis impersonators, a *Father Knows Best* spoof (featuring the original "Princess," Elinor Donahue, with Flaherty as Robert Young and Candy as a transplanted Theodore "Beaver" Cleaver), a left field tribute to *Blue Lagoon* and the involvement of a sleazoid Hollywood producer named Sal DiPasquale, played by Eugene Levy (aka SCTV's Bobby Bittman, Sid Dithers and Saul Schmengie).

In short, *Going Berserk* echoes the same kind of non-linear surrealism that has made SCTV the ultimate late-night insider's joke. The addition of some brilliant comic supporting actors adds to the prevailing sense of barely contained chaos. Paul Dooley (another Second City grad) plays Candy's shrink, Dr. Ted, while Richard Libertini sets the cause of religious tolerance back a century with his portrayal of cult messiah Rev. Sun Yi. Murphy Dunne, Bill Saluga and Ron House, veterans of hundreds of choice minor roles, all seem completely at home in the skewered world of *Going Berserk*.

"We learned a lot about the potential of comedy doing this film," remarks Flaherty, the ghosts of his SCTV character Count Floyd and Guy Cabellero echoing in his voice. "Most importantly, I think, was that you have to be true to your own instincts . . . that internal sense that tells you what works . . . what's funny. SCTV has always taken those kinds of risks and it's especially gratifying to see the way people have responded. The best comedy isn't really anchored to anything . . . not politics or society or one-liners. It just floats around on its own, a world unto itself. In *Going Berserk* we just tried to push that process a little further, make that world a little more real. It was left up to us and we figured, 'why stop now?'"



Father Chokes Best: Be-cardiganed Joe Flaherty teaches John Candy, playing a misplaced Theodore (Beaver) Cleaver, not to make unscheduled guest appearances.





SMOKEY IS THE BANDIT PART 3

A couple of years ago, the films *Smokey and the Bandit* and *Smokey and the Bandit II* brought glory to the dashing men, charming women, fast cars, and good times of Southern legend. Now there's a new chapter in the saga — *Smokey Is the Bandit Part III*, which has something to do with a coveted prize fish, an epic car chase, and a pot of gold at the end of the rainbow. And, since nothing succeeds like success, the new film will once again bring glory to the dashing men, charming women, fast cars, and good times of Southern legend. But the creators of *Smokey Is the Bandit Part III*, realized that making a sequel would also require a few dashes of inspiration. So, for starters, Jackie Gleason will not merely re-create his starring role of Sheriff Buford T. Justice, which he also played in the two earlier *Smokey* pictures. Just to make things interesting, Gleason will also appear as Buford T.'s arch-rival, the Bandit (formerly played by Burt Reynolds) — hence, the slight variation of the movie's familiar title.

Now, getting Jackie Gleason to play two different starring roles was quite a stunt, but it was hardly the only stunt associated with the filming of *Smokey Is the Bandit Part III*. Since the beginning, collisions, crack-ups and car chases have been hallmarks of the *Smokey* series. As the latest episode neared completion in Florida last December, some of the crack professionals who engineered and executed all those daring stunts offered a rare inside look at how they're done.

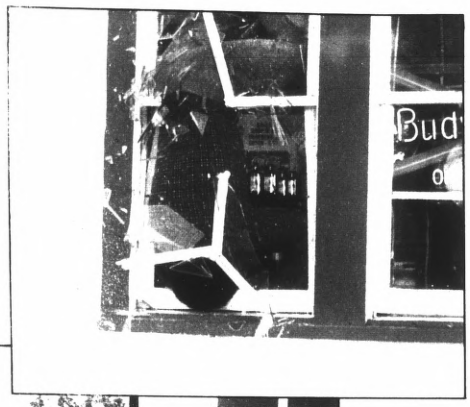
As in every motion picture or television program, it was the duty of the stunt people to stand in for cast members Gleason, Colleen Camp, Paul Williams, Pat McCormick and Mike Henry during potentially hazardous moments of the shooting. In much of the film the audience will actually be seeing the work of stunt men named Dave Cass, Rick Seaman, Orwin Harvey and Everett Creach, to name a few. While these aren't exactly what you'd call household names, the stunt men seem not to mind thier anonymity. "A stunt man's security lies in his obscurity," says Dave Cass, who served as stunt coordinator and second unit director on *Smokey Is the Bandit Part III*. "There's no glory in doing stunts. You're not an artist, you're a mechanic," Cass adds.

Despite the veteran stunt man's characteristically self-effacing remarks, several not-so-obscure members of the acting company were willing to place themselves in stunt men's shoes for a moment. Leading the list of actors who got in on the action was Jackie Gleason himself. In one scene, Gleason strolled into a bar called the Gator Kicks with costar Colleen Camp, who appears as the Bandit's heartthrob, Dusty Trails. This watering hole is as infested with bad ol' boys as a swamp is with 'gators, and one of the locals takes it upon himself to accost the Bandit's companion. Before you can say "Ten-four," the bar has erupted into a glorious brawl. During the shooting of the scene, Gleason did his own stunts, which included dispatching several of the tavern's patrons to the floor, over the bar, and out the window, just for good measure. Did the Great One consider himself burdened by these pugilistic duties? "In fact," says Cass, "he seemed to enjoy it."

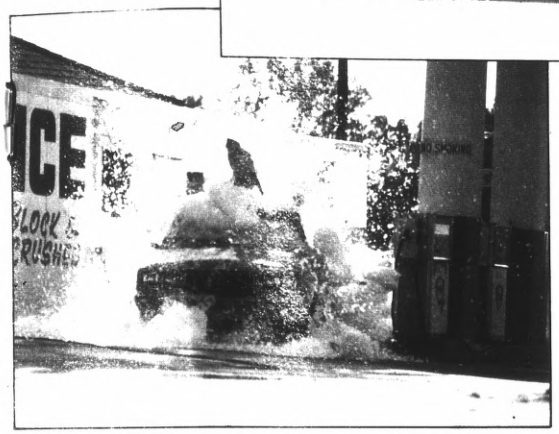
Colleen Camp also volunteered to put herself in a tight spot or two. "The unknown is always somewhat frightening," says the actress, but fear of the unknown didn't prevent her from sitting in the seat of a Trans Am that was scooting underneath an eighteen-wheel semi-truck. "I rode under it, and I'll tell you, it's claustrophobic," says stunt coordinator Cass, in one of the understatements of the year. "If that truck had bounced three inches, there could have been problems." Camp admits that she was apprehensive about the stunt at first, but got over it after she went through the motions once or twice beforehand. In another chase sequence, Camp had to take over the wheel of the car herself and steer. The only complication was that she had to reach over from the passenger side to do it, because "the Bandit" was busy trying to lasso a fish from the top of the Sheriff's Bonneville.

Smokey Is the Bandit Part III had to aim for the record books to keep up with the first two films in the series. And the new film depends partly on the ingenuity of the stunt men, because as Colleen Camp notes, "It's the stunts and the action that make the *Smokey* pictures exciting." As they devised the stunts, says Cass, a first general principle they tried to keep in mind was "to give the audience something it won't see on TV." For some stunts, Cass need have no worries about anything like them appearing on prime-time network television. At the end of an intricately choreographed chase sequence, a character is thrown out of a motorboat, then vaults over









&

BASHES!

the water to the shore, where he lands in the midst of a nudist camp, surrounded by a group of surprised women.

While motorboats, fish, and even people got a workout during the filming of *Smokey Is the Bandit Part III*, a species of four-wheeled metal creatures bore the brunt of the stunt men's creativity. If they can refrain from hiding their eyes, audiences will witness cars coming into contact with almost every conceivable obstacle. Sometimes, the cars even miss. Dave Cass promises modestly that toward the end of the film, "We go through World War Three." In the penultimate conflagration, he says, "a big, mammahoodoo explosion" almost demolishes one of the cars in the chase, "and they don't even slow down."

After such moments of motorized mayhem are first suggested, they may go through several changes between the drawing board and the screen. One day it fell to ace stunt driver Rick Seaman to drive a car across the road. Simple enough, it seems, but there was a catch: there happened to be a truck in the way. What you see in the movie theater is actually a slight variation on the stunt originally planned. At first, Seaman was going to hurtle the car through an oil tanker, but producer Mort Engleberg understandably felt that such a stunt might be a wee bit too violent, even for a rambunctious film like *Smokey Is the Bandit Part III*. The idea seemed too good to abandon completely, though, so a small admustment was made. Rather than drive through a tanker, Seaman sent the car flying through a truck whose center had been removed, and replaced with a 2500-gallon container of milk.

To everyone's relief, these stunts went off with nary a hitch. But it doesn't work out that way on every motion picture. Stunts are frequently shot several times before a take can be printed. Stunts for *Smokey Is the Bandit Part III* had to be shot on a fairly tight schedule, and because there were so many of them, the necessity of a great deal of reshooting could have hampered filming considerably. Of course, if you've been in the business for fifteen or twenty years, like Seaman and Cass, you know a thing or two about getting it done right the first time.

When they see themselves up on screen, it's highly doubtful that these stunt men will give a second thought to the theoretical danger they faced while making *Smokey Is the Bandit Part III*. "Some stunts, even though they're big, are just basic variations of bread-and-butter stunts," says Seaman. As Dave Cass puts it, "You do a stunt, and when you see it on the screen, you say, 'My gosh, it doesn't look like it felt.'" Cass recalls filming a movie in which he had to fall out of a helicopter ten times over a two-day period. Even this failed to impress the stunt man: "I saw it on film and it didn't look like anything," he says. Without knowing it, Cass may have touched upon an unwritten trade secret: stunt men are supposed to make it look easy.

But perhaps the best illustration of the nonchalance of *Smokey*'s stunt men is the way they often decided who would do what stunt. And exactly what method do you suppose these men employed to choose which of them would have to undertake the next crunching crash, the next flying leap? Exactly what you'd expect — the old reliable coin toss. Opens July 29 in selected cities.

BY PAUL ROSTA



Jackie Gleason in a Patton-esque pose; this scene may look tranquil, but shortly after Gleason/Patton finishes his speech, a car hauling a trailer bursts through the flag. "Action-wise — driving, jumping, crashing cars — there's more than any other motion picture that I've worked on in twenty years," says* Smokey *stunt coordinator Dave Cass.



rumble FISH

BY R. SUE SMITH

While the title refers to a variety of Siamese fighting fish so fierce that they'll battle to the death with their own reflections, Francis Ford Coppola's *Rumble Fish* is a skin-and-blood, not fin-and-blood adaptation of S.E. Hinton's successful teen novel.

Rumble Fish is also director Francis Coppola's second film based on an S.E. Hinton novel, following this spring's release of *The Outsiders*. Like *The Outsiders*, *Rumble Fish* is a story of adolescence and struggle in urban, wrong-side-of-the-tracks America. Also like *The Outsiders*, it stars Matt Dillon, this time as lead character Rusty-James. Paired with Dillon as Motorcycle Boy, Rusty's brother, is emerging star Mickey Rourke, well-received in last year's *Diner* and the arsonist-for-hire of *Body Heat*.

Oklahoman Susie Hinton co-wrote the script with Coppola, and despite some similarities of theme and returning cast members, she expects very different audience reactions to the two films.

"*The Outsiders* is a movie people will come away from with strong feelings," she says. "With *Rumble Fish*, they'll come away thinking."

Star Matt Dillon (right, and far right with Diana Scarwid) is Rusty-James, who must emerge from the shadow of his older brother Motorcycle Boy (played by Mickey Rourke, above).

If so, they'll be thinking about the coming of age of teenager Rusty-James. With a derelict father (played by Dennis Hopper, best known as Peter Fonda's *Easy Rider* sidekick) and a long-fled mother, Rusty lives in the shadow of his legendary brother. Motorcycle Boy has been a great gangleader and street philosopher who has turned away from his old neighborhood and failed to find another throne.

The action begins when Rusty-James enters into a gang fight that threatens his relationship with girlfriend Patty (Diane Lane, also seen in *The Outsiders*) and results in two injuries: Rusty is knifed by rival gangleader Biff (Glenn Withrow, another *Outsiders* alum) and Biff, in turn, is nearly killed when Motorcycle Boy interferes with a two-wheeled weapon.

The rumble is followed by Rusty-James' near-miss on a theft charge and an eerie prediction by the aptly-named Cassandra (Diana Scarwid, Oscar-nominee for her work on *Inside Moves*) who loves and fears for Motorcycle Boy.

After a wild party organized by buddy Smokey (Nicolas Cage, whose *Fast Times at Ridgemont High* performance shows this wasn't nepotistic casting by Uncle Francis), Rusty is expelled from school. Patty abandons him, and after a surprise attack by thugs on "the strip," Rusty has an out-of-body experience portending his own death.

Rusty seeks out Motorcycle Boy with rumors of a police watch, and finds him captivated by fish in a pet store aquarium. The store is vandalized, the police pursue, and it's blood on the tracks when the high-speed chase leads to the local river — and a final shooting.

Author Hinton calls the Motorcycle Boy the most complex character she's created in her four best-selling teen novels.

His relationship with Rusty-James is the conflict upon which *Rumble Fish* rests. Coppola sees that conflict as having a political overtone, one in which Rusty-James stands for the masses of today's youth.

"I see Rusty-James as being that kind of youth," he says. "Someone with no room to grow. All that beautiful stuff he has is trapped. He is living for false idols, and needs to get the message that it is he who will survive, not the Motorcycle Boy. He has to realize that he, not his brother, is the one who is blessed."

Will Rusty-James get the message? Better still, will the audience? Susie Hinton's understanding of the story is that of an intense psychological characterization.

"It's about over-identifying with something which you can never understand, which is what Rusty-James is doing. The Motorcycle Boy can't identify with anything. He is something other than what his neighborhood thinks, but he can't find anything he wants to be or do.

"The Motorcycle Boy's flaw is his inability to compromise, and that's why I made him color blind. He interprets life in black and white, and he has the ability to walk off and leave anything, which is ultimately what destroys him."

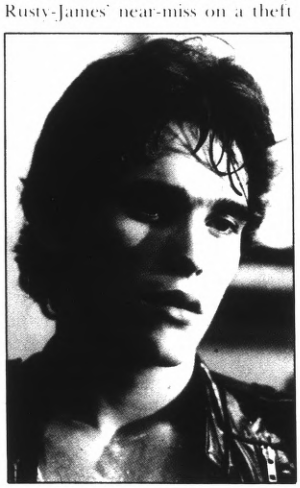
Motorcycle Boy is "like a character out of Tennessee Williams or Carson McCullers," Coppola says, "a kind of rat who can't find his way out."

If response to the film is anything like the letters Susie Hinton gets from fans of her book, *Rumble Fish* will get a strong push from the younger, punk-oriented audience as well as from mainstream types.

"Everytime I get a letter from a kid who says that *Rumble Fish* is his favorite book," she says, "he's usually in the reformatory. I write about kids who don't fit into the mold; I wouldn't make them up. But the book's readers don't identify with the Motorcycle Boy; they identify with Rusty-James."

A black and white mentality is reflected in the film, which only occasionally uses color. The sooty, seething, city-street feel of the movie is the work of production designer Dean Tavoularis (who has designed all of Coppola's films since* The Godfather*), cinematographer Steven H. Burum and costume designer Marge Bowers. Burum and Bowers repeated* Outsiders *services for the Tulsa location shoot. Coppola composed his own music for the film, performed by famed barroom and bowery balladeer Tom Waits.

Coppola calls* Rumble Fish *a film "without restraint, beyond the pale of all limitations," in which style, structure and music are inextricably linked. Opens in October.







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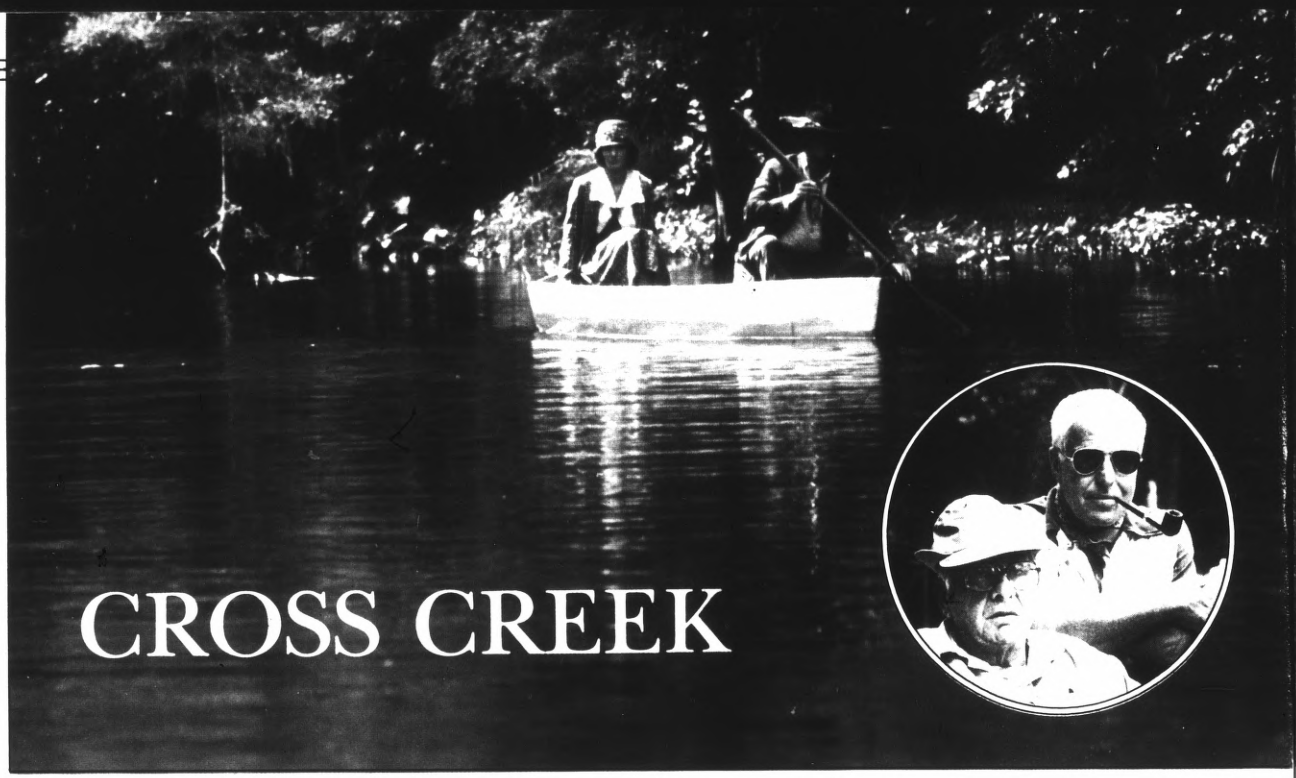
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CROSS CREEK

BY BYRON LAURSEN

Trust Martin Ritt to relish the story of a strong woman. Ex-Flying Nun Sally Field won a 1979 Best Actress Oscar for her Ritt-directed performance as a factory-working poor Southern woman who — in the process of becoming a grass-roots labor leader — discovers her own backbone. Patricia Neal got the same award for her gutsy characterization in Ritt's 1963 masterpiece, *Hud,* a sort of *Paradise Lost* set in Texas. Melvyn Douglas also won Best Supporting Actor and Paul Newman contended strongly for Best Actor in the same film.

In fact, Ritt has always specialized in stories about people discovering their own strength. His twenty-seven-year career in feature film direction has included *The Molly Maguires,* about union organizers; *The Great White Hope,* about black boxing champ Jack Johnson, a precursor of Muhammed Ali; *Sounder,* about a family of black sharecroppers in the Thirties; and *The Front,* about writers who fought McCarthy-era blacklisting.

This time, Ritt is telling the story of Marjorie Kinnan Rawlings, remarkable author of *The Yearling.* His star is a woman whose trophy shelf already holds one of those prized Academy statuettes. Mary Steenburgen, who Oscared in *Melvin and Howard* (1980), stars in Ritt's newest film, *Cross Creek,* opening in October. Strength is a major theme. Rawlings, Steenburgen's character, won the Pulitzer Prize. She also left a secure, though unsatisfying, life up North to stand on her own feet as a writer in the poor hinterlands of Florida.

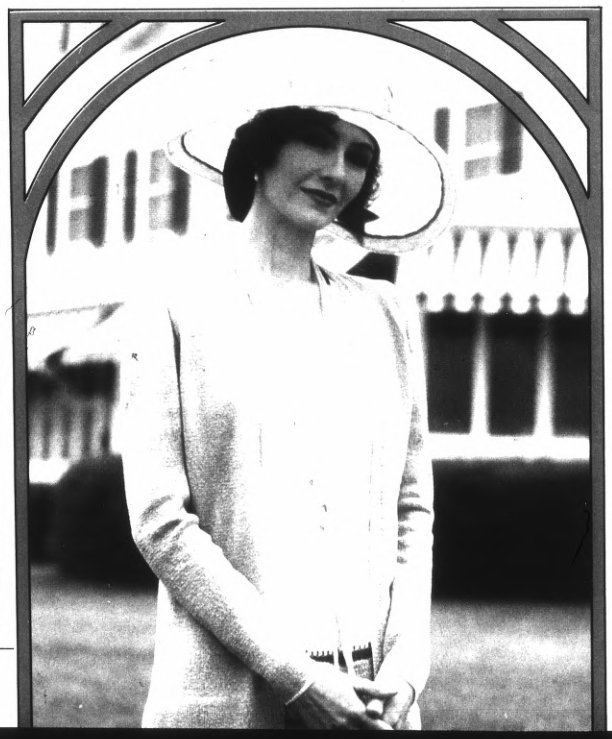
Working doggedly in orange groves, adapting, never losing the need to express herself, Rawlings got inside the life of Cross Creek, her new home. When she came to understand the tempo and the concerns of life there, she was able to build into literature the people she had found.

Rip Torn, recently the star of *Heartland* and long considered an "actor's actor," plays the irascible neighbor who became a major character in *The Yearling.* Gregory Peck played the part in a 1946 film based on Rawlings' novel. Peter Covote, the key-jangling scientist-sleuth of *E.T.,* is a local hotelkeeper who befriends and eventually marries Rawlings.

Martin Ritt, now sixty-two, started in show business as an actor. That's probable cause for the many highly regarded performances he has drawn from players in his films. On Broadway he played in *Golden Boy.* In 1944, at age twenty-four, he broke into Hollywood via the late master director George Cukor's *Winged Victory.* After World War II Ritt taught at an actor's studio and both played in and directed TV dramas. His taste has always been for naturalistic acting, particularly evidenced in the films he's done with Paul Newman. In *Cross Creek,* Mary Steenburgen draws on a large reservoir of personal experience. Her own upbringing was in a rural part of Arkansas.

Cross Creek, adapted from Rawling's eponymous autobiography, is also an example of yet another Ritt characteristic. He loves to adapt from literature. Faulkner's short stories were the basis of *The Long Hot Summer,* a 1958 film with Newman, Orson Welles, Joanne Woodward, Angela Lansbury and Lee Remick. *The Sound and the Fury,* released the following year, also came from the great Mississippi writer. *Hemingway's Adventures*

***The primeval backwoods of 1920's Florida is the backdrop for the true story of* The Yearling *author Marjorie Kinnan Rawlings (Mary Steenburgen, below). Producer Robert Radnitz and director Martin Ritt (inset; Ritt in front) worked together once before, in the acclaimed* Sounder.**





of a Young Man was, of course, based on the partially autobiographical cycle of Nick Adams stories by Hemingway. *The Spy Who Came in from the Cold*, which featured a masterful 1965 performance by Richard Burton, was adapted from British novelist John LeCarre, whose works also fueled the recent excellent PBS series, *Tinker, Tailor, Soldier, Spy* and *Smiley's People*.

Producer Robert Radnitz has worked successfully with Ritt before — the 1972 triumph (big box office and four Oscar nominations) *Sounder*. Several studios turned down independent producer Radnitz's project on Marjorie Kinnan Rawlings, even though the script (by Dalene Young) was excellent and the story quite stirring. But when Ritt became available to direct, doors began to open. "He is, I believe, the finest actor's director we have today," Radnitz says.

As they had on *Sounder*, Ritt and Radnitz took the costly course of shooting in the homeland of the story. "Environment is almost another character within the piece," says Radnitz, particularly in *Cross Creek*, where a sense of place turns out to be the missing link in Steenburgen Rawlings' writing career. "Place and how it influences people as always played a very important part in all of my films. People are very, very influenced by their surroundings," says Radnitz. "Especially, Marjorie was. It became the warp and woof of her writing.

previews

THE LONELY LADY

BY BILL BRAUNSTEIN

Actress Pia Zadora explains it this way: "It's the story of a young woman's struggle to be taken seriously in Hollywood." No, she's not talking about herself; the sometimes controversial actress is describing the tribulations of JeriLee Randall, the character she portrays in Harold Robbins' best-seller-turned-movie, *The Lonely Lady*.

The film (adapted to screen by John Kershaw and Shawn Randall), scheduled to open September 30, is only Zadora's second. She costars with some respected actors — names like Lloyd Bochner, Jared Martin and Bibi Besch — but it is really Zadora's movie. She is on the screen in virtually every scene, starting out as a high school senior with aspirations of becoming a screenwriter, and then struggling through ten years of trying to make it in the film industry.

Along the bumpy road to success JeriLee experiences love, heartaches and all the harsh realities of life in a town where people will do anything for fame, money and power.

The story of a woman struggling to achieve respect in Hollywood is one that is close to Zadora's own. After all, when Zadora burst on the scene two years ago — in the movie *Butterfly* — seemingly from nowhere, she was immediately the victim of a barrage of negative publicity. For one thing there was the film: *Butterfly* was a screen adaption of James M. Cain's vivid tale of a seemingly incestuous relationship between a father and daughter. There was Zadora's millionaire husband who helped to finance the film, giving rise to a chorus that Zadora didn't "pay her dues." And then there was Zadora's winning the Hollywood Foreign Press award for best new actress amid cries of improprieties. Zadora, like her screen counterpart JeriLee Randall, has been forced to fight for acceptance.

"It's true in a way," she says, "the film could be related to me in that sense. This character is struggling to be taken seriously. For me, though, it's a little different because I'm married to a rich man. I have everything in the world and don't have to work for a living so people say, 'Why do you bother to work?' or they say that acting is just a game for me. So it is a struggle to be taken seriously."

What people don't realize about Zadora is that her acting career stretches back some 20 years to when she was seven years old, and spans the Broadway stage, a night club act of song and dance, plus a highly successful recording career.



Pia Zadora as 17-year-old JeriLee Randall in Harold Robbins' tale of a young writer's miseries and triumphs in Hollywood.

But *The Lonely Lady*'s producer Robert Weston, who has brought other Robbins' novels like *The Betsy* to the screen, takes the controversy that seems to follow Zadora in stride. "Look, can you name any person who has had such a rapid rise that wasn't controversial?" he says. The bottom line for casting Zadora was that she was a perfect choice for the role. "I don't cast people to fit the press release, I cast people to fit the part. If you aren't going to do that, you are going to be in a lot of trouble."

If there is one person who can take credit for some of Zadora's on-screen maturity, it is director Peter Sasdy. A native Hungarian who was schooled in Vienna and later moved to England, Sasdy worked very closely with Zadora. "For two weeks we just sat and talked for three or four hours a day without rehearsing a scene," Sasdy recalls. "We went into JeriLee's taste in clothes, food, drink, sports . . . the books she reads . . . the television programs she watches . . . what makes her laugh and cry . . . what scares her . . . the way she holds a spoon or moves when someone speaks softly to her. Eventually we had a biography of a character, at every stage of her life, on which Pia could draw."

Although Zadora would like to eventually do a comedy role, she looks at her portrayal of JeriLee Randall as her greatest challenge to date. "I like to portray women with a great deal of strength, and this woman had it," she says. "Plus the film is a statement on feminism. It makes a statement for women."

Producer Weston asked Harold Robbins what he thought of the movie when it was screened for him. Said Weston: "Harold said that of all the books of his that have been made into films, this film best captures the spirit of the book."

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DENNIS QUAID TACKLES THE NASTIEST SHARK YET IN JAWS 3-D

BY DEBBIE MARKLEY

For Dennis Quaid, *Breaking Away* was indeed the turning point its title suggests. Since playing a macho Indiana teenager in that 1979 sleeper hit, Quaid has been busy rollerskating from one film role to another. This year, the 28-year-old actor will be headlining in not one but *four* major motion pictures.

On a sunny day in a fashionable old neighborhood of Los Angeles, Quaid takes a break from the filming of his latest endeavor, *Dreamscape*, a science-fiction thriller. Dressed casually in jeans and a cotton shirt, Quaid's laid-back demeanor belies the underlying intensity he devotes to his roles.

Not likely to be typecast, Quaid switches characters as fast as a chameleon changes colors. Most recently, he has played a musician-turned-boxer in *Tough Enough*, a marine engineer who chases THE shark in *Jaws 3-D*, and astronaut Gordon Cooper in *The Right Stuff*.

"Being an actor, I have an excuse to get into different areas," Quaid says. "I learned to scuba dive for *Jaws 3-D*, learned to fly for *The Right Stuff*, and to ride horses for a western called *The Long Riders*. It's almost carte blanche to explore the world and become a sort of jack-of-all-trades.

"For *The Right Stuff*, I got to go to NASA, which was great because I had always wanted to be an astronaut as a kid," he says. Leaning back in his chair, he suddenly grins mischievously. "You know, another thing that I love are doors that say 'Authorized Personnel Only.'"

The movie may hold some surprises for a lot of Americans on the astronauts' true lives. "*Life* magazine had pictured these guys as church-going family men who went to bed at 9 o'clock. But these guys were air force 'fighter jocks,' and they lived life very intensely. *Life* didn't portray them that way because they didn't think that's what America wanted to see. I mean, America was still watching stuff like *The Donna Reed Show* then," says Quaid.

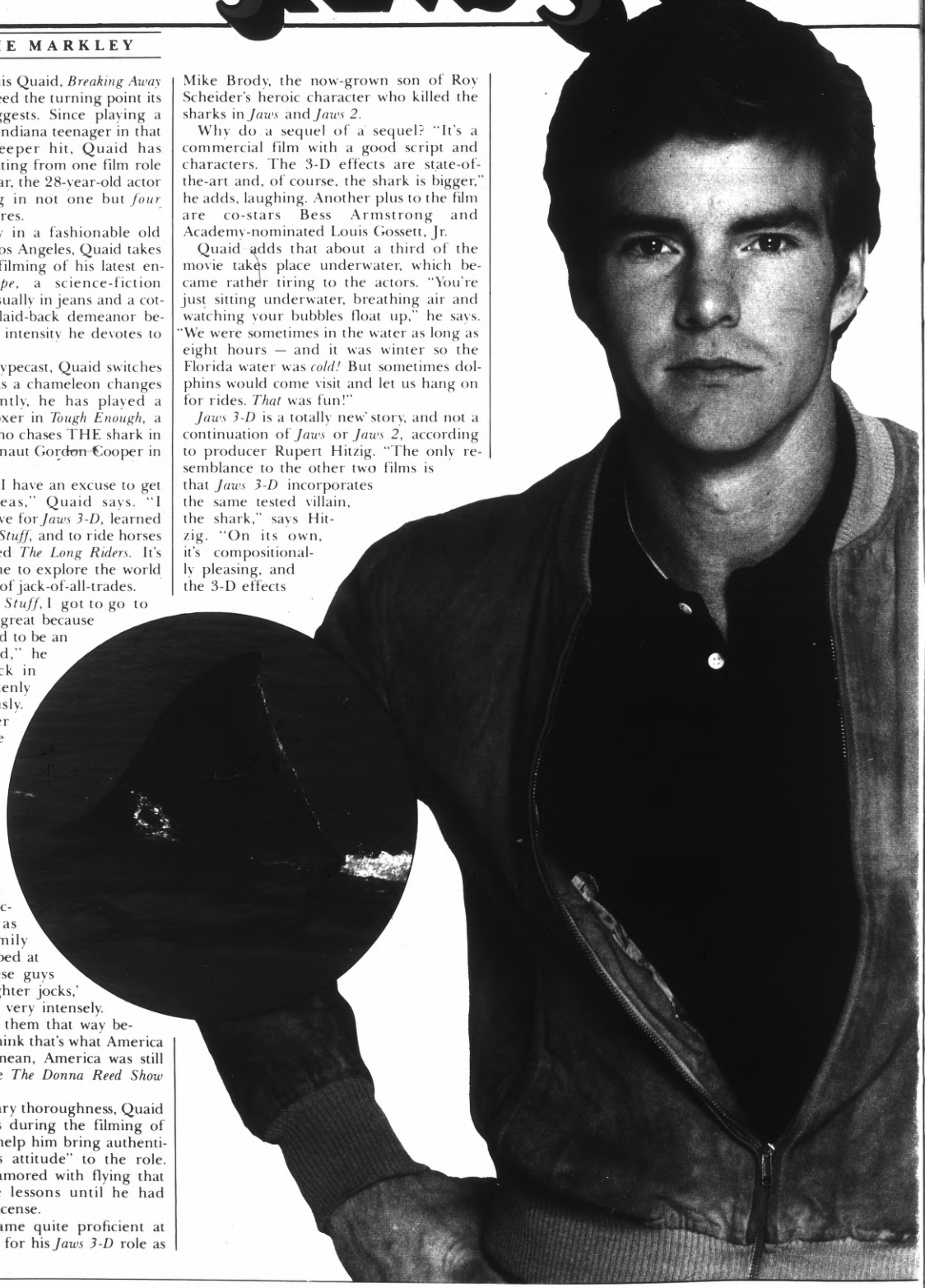
With his customary thoroughness, Quaid took flying lessons during the filming of *The Right Stuff* to help him bring authenticity and "a pilot's attitude" to the role. He became so enamored with flying that he continued the lessons until he had earned his pilot's license.

Quaid also became quite proficient at underwater sports for his *Jaws 3-D* role as Mike Brody, the now-grown son of Roy Scheider's heroic character who killed the sharks in *Jaws* and *Jaws 2*.

Why do a sequel of a sequel? "It's a commercial film with a good script and characters. The 3-D effects are state-of-the-art and, of course, the shark is bigger," he adds, laughing. Another plus to the film are co-stars Bess Armstrong and Academy-nominated Louis Gossett, Jr.

Quaid adds that about a third of the movie takes place underwater, which became rather tiring to the actors. "You're just sitting underwater, breathing air and watching your bubbles float up," he says. "We were sometimes in the water as long as eight hours — and it was winter so the Florida water was *cold!* But sometimes dolphins would come visit and let us hang on for rides. *That* was fun!"

Jaws 3-D is a totally new story, and not a continuation of *Jaws* or *Jaws 2*, according to producer Rupert Hitzig. "The only resemblance to the other two films is that *Jaws 3-D* incorporates the same tested villain, the shark," says Hitzig. "On its own, it's compositionally pleasing, and the 3-D effects



GREG GORMAN/VISAGES

add a new ...mension to pho...graphic reality."

The A... Landsburg ...duction faced multiple ...oblems dur... filming. The 3-D system was extr... advanced technologically, the film ...pany had to build an ...derwater fac... and most of the cast had to learn to ... with the exception of ...ouis Gossett, ... was experienced in the sport from his past role in *The Deep*.

Director Joe Alves ...ged the cast to perform their own ...ts. "A lot of communication is achieved through body language to show fear, ...ion, anger, and all the other emotions," explains Hitzig. "We wanted *actors* under ...er. Dennis was able to master a rather ...ficult task – that of changing from a diving mask to a welding mask under 24 feet ... water. It's a very claustrophobic situation ... I don't think *I* could do it very well." It ... says.

Co-star Bess Armstrong ...rned to ride the back of a whale and ... dolphins for her role; Lea Thompson learned to water-ski with professional skiers and even become part of their pyramid formations.

The screenplay, written by Richard Matheson and Carl Gottlieb based on the story by Guerdon Trueblood, centers around a Great White shark that is trapped in a lagoon at Sea World after one of the park's sea gates is closed. Unable to escape, the shark creates havoc among man-made acrylic tunnels that are a main attraction at the park. Forty people are trapped inside the tunnels at the outset of the adventure.

Quaid and Armstrong, the hero and heroine, are able to trap and then attack this Great White threat to the underwater kingdom.

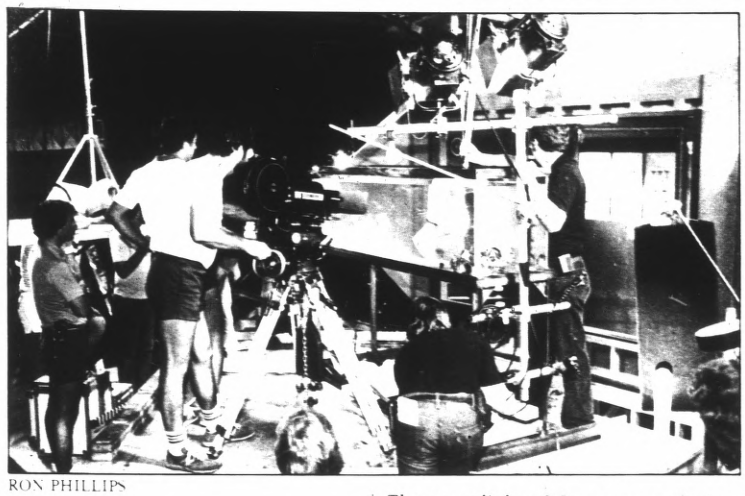
Even though Quaid had decided to be an actor while attending the University of Houston, he held a variety of jobs before moving from his native Houston to California. "I was a waiter, a construction worker, a carpenter, a clown in an amusement park (Astroworld, in Houston), a Fuller Brush salesman, an encyclopedia salesman ... but I couldn't handle *that* one – 'hello, ... I come into your home and screw you ... out of $500!' " Quaid says.

"When ... is fifteen, I had a comedy act at a night ... in Houston. I did my own material ... impressions of LBJ, Nixon and W.C. ... lds. I even played a strip joint once ... mother found out." Quaid admits ... is my first time to see a strip show ... remember a girl took off her clothes ... the Theme from Romeo and Juliet ... classy place," he says.

"B... I came ... here I decided that ... wasn't going to do anything but ... . I sent my pictures to every agent ... turned down by absolutely every ... e says. He was finally cast in

(continued on page 18)

Denn... flanked by the Famous Fin – eerie ... r of many sharp teeth below the ...



RON PHILLIPS

The new split-lens 3-D camera on the Jaws 3-D *set.*

3-D Under Water— A Shark in Your Lap

BY JIM SEALE

Hollywood 3-D movies of the past offered "A lion in your lap, a girl in your arms," but this July *Jaws 3-D* will trump that by putting its audience into the choppers of a Great White shark.

Jaws 3-D comes on the heels of a new Third-Dementia boom led by *Comin' At Ya!* a few years back, but the former's producer, Rupert Hitzig, says refinements in the process have eliminated many of the traditional 3-D drawbacks. Those glasses will still be needed, but the old eyestrain will be gone.

"The 3-D you'll see is 25 to 50 percent more advanced, with crisper images, no fluttering, and more clearly defined colors," Hitzig says. It is so advanced that theater owners will have to buy special lenses to project it.

Universal's big budget investment in *Jaws 3-D*, opening July 22, represents faith not only in the continued popularity of its shark saga but in the durability of the current 3-D renaissance.

Its last boom in 1953-54 was widespread but very short-lived. The process has been around since 1897, and a 3-D film was the hit of the New York World's Fair in 1939. But Hollywood ignored it until a hustling independent producer made a disreputable 3-D B-movie called *Bwana Devil* in 1952. It opened to awful reviews and a quick $5 million in business.

Within a few months, almost every major Hollywood studio halted productions in midstream to reshoot them in 3-D. Even Bugs Bunny and Woody Woodpecker cartoons joined the bandwagon. Many of the films, like *House of Wax* with Vincent Price, were hits, but by the end of 1954 the craze had ended as soon as it had begun. Several big movies shot in 3-D that year were released in 2-D.

Several factors helped kill off 3-D, with bad scripts leading the list. One producer announced he was doing a film in 4-D, "which means we'll use 3-D and we also have a story." Filmmakers hated a cumbersome process they never had time to master, and the studios much preferred simpler Cinemascope as a way to lure audiences from their TV sets. Exhibitors loathed 3-D because it required two projectors.

Much of what those legions hated has been eliminated for *Jaws 3-D*. For one thing, it wasn't shot with the old method of two cameras placed two and one-half inches from each other – the normal distance between human eyes. When the cameras were slightly off from that distance, it produced color overlap and fluttering in the film. *Jaws 3-D* used a special camera with one split lens. Theaters only need one projector to show it.

Other innovations for *Jaws 3-D* include the first underwater 3-D camera. Shooting took place at Sea World in Orlando, where Hitzig oversaw construction of the world's largest underwater filming tank. Made from a giant oil storage tank, it is 110 feet in diameter, 24 feet deep, has a special filtration system to keep the water clear for filming, and is solar heated.

Even the mechanical sharks developed by Roy Arbogast, who built the Great Whites for the first two *Jaws*, surpass their ancestors. "One shark head 12 feet long breathes air through its gills, its eyes roll back, and its lip curls in a snarl," Hitzig says.

And despite 3-D's reputation for assaulting its audience with spears, knives, even chewing tobacco, Hitzig insists *Jaws 3-D* uses the process in a new, more subtle way. "This is not a horror film or a gimmick film," he says.

But that doesn't mean *Jaws 3-D* won't glide past glistening underwater coral reefs or have moray eels and frolicsome dolphins charging at the audience. "We do see a man from his point of view get swallowed by a shark and look out of the mouth as it closes."

JAWS 3-D

(continued from page 16)

9/30/55, a year to the day after his arrival.

"I survived on peanut butter sandwiches, anchovies and sardines — all the great 'artist food,'" Quaid says with a grin. "I was getting $50 a week in unemployment checks from Texas. Two other guys roomed with me — one slept on the bed, one on the couch, one on the floor and we'd rotate once a week." Quaid shrugs. "It works, you don't starve. A lot of the guys gave up and went home. But, for me, it was scarier to think of going back than to stay and stick it out. If it's something I really want to do, nothing can keep me from it.

"My brother, Randy, had been out here for four or five years already and had been nominated for an Academy award for his part in *The Last Detail*. He helped me out quite a bit psychologically but he couldn't help me get an agent or anything."

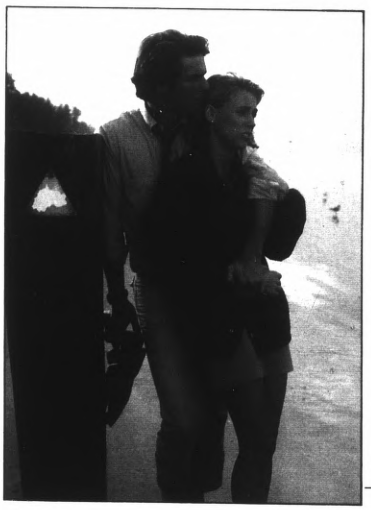
Quaid's role in *Breaking Away* provided a substantial boost to his struggling career. "I started getting offers after that," he concedes. "If you're in a successful film, it breeds work. I was offered a part in *The Dukes of Hazzard* but thought that by the fifth week I'd probably be going crazy, saying 'what the hell am I doing here?'"

Quaid prefers film projects to television series work. "I could never hold a job for more than two months. And I like going from role to role, visiting other towns, learning about the world."

Quaid is currently separated from his wife, actress P. J. Soles, but he says he'd rather not talk about his personal life. He and his wife "are really good friends," he adds.

Quaid's free time is limited by his current filming schedule, but when he is able to get away, it is far from the L.A. hustle, all the way to his ranch in Montana. His favorite pastime there is — "sitting." Sitting? "Well, I do some riding, fishing and walking, but, really, it's great just to sit and talk and watch the clouds roll across the valley."

Dennis Quaid and Bess Armstrong fall in love in* Jaws 3-D *— and then have to fight off the world's largest shark. It's enough to strain any relationship . . .





Dennis Quaid, Simon MacCorkindale, Bess Armstrong and Lou Gossett (left to right) are Florida Sea World colleagues . . . before The Shark changes a few things.

Burt & Loni

(continued from page 4)

blonde' typecast fits me because I've never played one.

The set of *Stroker Ace* was a most compatible workplace for Anderson, and she found that her crewmates were very generous with their support. "I had a great time making this picture," she says. "Hal Needham was very easy-going, never overworking us. Burt was always good, Ned Beatty always entertaining, making us laugh. And Jim Nabors. Well, he is the *sweetest* man. He is so cute. He had just done the *The Music Man* at the Burt Reynolds Dinner Theater in Florida and he said that doing the movie was like taking a vacation in comparison."

Dinner theater is a corner of the acting craft that Anderson knows well. For close to ten years before she came to Hollywood, she worked that milieu all across the country, usually playing the leading lady to a visiting star. Then in Hollywood, episodes of *Barnaby Jones*, *M.A.S.H.*, *Policewoman* and *The Bob Newhart Show*, among others, preceded her four-year stint on *WKRP*. Incidentally, you might see Anderson on late-night re-runs with various hair colors, from jet black to strawberry blonde. Unraveling that puzzle, we'll tell you that before doing *WKRP*, she started lightening her black hair bit by bit and by the time the series began, she had gone blonde once and for all.

One of the delights for Anderson in playing Feeney were the costumes. "It was a fabulous wardrobe, all very feminine, all dresses, all in pretty pastels. I felt like a big parfait all the time, a big creme puff. It was fun, like playing 'dress-up,' very exciting. Jim Nabors once said I looked like a fairy princess."

Making movies hasn't always been so easy for the voluptuous actress. When she did her portrayal of Jayne Mansfield in *Jayne Mansfield: A Symbol of the Fifties*, it was very hard work. "It was the most grueling picture I've ever done because I was in every scene and it was an 18-day shoot. We were working 12 hours a day on most days, with a forced call, which means you have to be back before your 12-hour turn-around. I was glad Jayne looked really dissipated at the end of her life, because I felt that way at the end of the picture. It's hard to have fun on TV movies because the time's short. You have to give your life up to the project."



Ned Beatty, ace character actor, plays Clyde Torkle, fried chicken king, in* Stroker Ace. *Clyde is here fondling one of his favorite objects; another favorite object is his public relations expert, Pembrook Feeney, played by Loni Anderson.

Taking a break after *Stroker Ace*, Anderson has returned to the home in the San Fernando Valley that she shares with her daughter, Deidra. Her much-noted romance with Reynolds has cooled slightly, though her publicist, Mickey Freeman, notes that "they do date, they're good friends and that's it at the moment."

Like most performers, Anderson enjoys her work and gets a little antsy between assignments. To alleviate boredom and to tone her physique, she's recently added an exercise room to her home, and has established a daily work-out routine.

"This year I'm spending a lot of time time with Deidra. It's her last year of high school. She's president of her class, very academically oriented, and she has no plans to follow in my footsteps. She wants to go on to college, travel in Europe. She's not all that interested in what I do except she says she's proud of me and she think's it's cute."

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